

Evaluation of Music Learning: Role-Playing Method Using Musician Character in Early Children

Mastri Dihita Sagala¹✉

Tanjungpura University, Indonesia⁽¹⁾

DOI: [10.31004/obsesi.v8i5.6127](https://doi.org/10.31004/obsesi.v8i5.6127)

Abstract

This study evaluates music learning using the role-playing method at Favore Music School, Bandung, utilizing the Alfred Music curriculum. The research aims to explore how the role-playing method, which involves children assuming the roles of different musicians and performing their music, can enhance young children's musical interest and talent. The musician characters presented through this method serve as motivation for children to practice music more diligently. Data was collected through observation, interviews, and documentation. The findings indicate that this method improves musical skills and enhances language abilities, emotional regulation, and children's confidence. The children are inspired to aspire to be like the musicians they admire. The study also highlights the importance of innovating music curricula by incorporating local culture, such as featuring Indonesian musicians and using regional languages. These findings can serve as a reference for developing music curricula that are culturally relevant to Indonesia.

Keywords: *evaluation; music learning; role-playing method; early children*

Copyright (c) 2024 Mastri Dihita Sagala

✉ Corresponding author: Mastri Dihita Sagala

Email Address: mastri.dihita@fkip.untan.ac.id (Tanjungpura, Indonesia)

Received 21 September 2024, Accepted 6 October 2024, Published 17 October 2024

Introduction

Evaluation means knowing the success of a program or what has been done. Learning evaluation assesses something based on things experienced by children to make decisions (Midas & Connie, 2021; Raharja & Retnowati, 2013). The learning evaluation carried out by (Kholifadya et al., 2022) includes cognitive, affective and psychomotor aspects of singing material. If it is related to learning the art of music, the theory above shows that evaluation is carried out to determine the child's understanding and what hinders him in making music. Evaluation can be based on the child's knowledge, attitudes and skills in music. This is very important to determine whether the child can move on to the next musical material or still needs more in-depth practice. This study will evaluate music learning in the "Little Musician Class", which uses a role-playing method where the characters involved use mice and bears named musicians "Mozart" and "Beethoven".

The art of music is the result of stimulation expressed through unique and original works, so it is important to teach it to children. Music learning has clear benefits for the development of intellectual and emotional intelligence in early childhood (Khrisne & Hendrawati, 2016). Children can express their feelings and shape children's attitudes and character (Komala & Nugraha, 2022; Oktadus, 2022; Riyadi & Budiman, 2023). Music can clearly accommodate children in the process of developing creativity, social, body movement

and critical thinking skills (Sumiyati & Pamungkas, 2023). Activities can include listening to music, imitating it and then carrying out musical activities, whether involving musical instruments or not (Latuheru, 2019).

Learning the art of music is carried out with the aim that children know sounds, identify them, express them, have beauty in doing things, are able to create works and have implications for their surroundings (Riyadi & Budiman, 2023). Choosing the right curriculum and learning tools must be done so young children can develop. The music arts curriculum can be used to regulate children's behaviour patterns as well as teach culture and other fields of knowledge (Febriyani & Sukmayadi, 2023; Ma'unah et al., 2020; Pranoto et al., 2023; Suharto, 2018). The curriculum must be able to adapt to learning for early childhood (Curry & Arnaud, 2023) so it needs appropriate learning methods (Saesari et al., 2023).

In accordance with the name of the class, namely Little Musician, the aim of learning music in this class for the course owner is to introduce music to students. Arts learning functions to optimize the musical abilities of young children (Amini et al., 2023). The next follow-up is to determine their interest in further exploring which musical instrument they choose to become a musician. This research will focus on early childhood children in the Little Musician class at Favore Music School. This is a music course institution where there are special music classes for children aged three to five years. Early childhood children range from 0-8 years who like role-playing activities (Ilsa & Nurhafizah, 2020; Ningsih, 2023), but the focus of this research is on children aged 3-4 years. This class consists of 5 early childhood children, namely 2 girls and 3 boys. Parents hope that this class can be a fun activity for children to learn and socialize.

This class uses teaching materials from Alfred's Musik which provides books for teachers, including the Little Musician class. They call them Classroom books. This curriculum has three books, namely Book I, Book II, and Book III. The lowest level starts with introducing the elements of music. The focus of this topic is the Classroom Book I. The topic that will be discussed in the Classroom Book I is to identify the sounds they hear and introduce the elements of music to young children.

Methods are steps for learning (Hayati & Lestari, 2022). The Classroom Book I owned by Alfred's Music uses the role-playing method to make it easier for teachers to convey the material. Role-playing method is the activity of listening to a drama and dialogue between characters and imagining it in the mind (Hastuti & Aini, 2023). The role-playing method can train emotional feelings, responsibility, and verbal abilities in young children (Andini & Ramianti, 2020; Harianja et al., 2023; Kasmawarni & Kasmawarni, 2023; Mangkuwibawa & Kurnia, 2021). Through this textbook, children can actualize themselves in music (Rosma et al., 2022) and improve their interpersonal skills through role-playing methods (Dyah Purwani et al., 2023; Susanti et al., 2023). This book is a reference for teachers in teaching and is expected to train children's thinking skills and responding to sounds.

There are Mozart Mouse and Beethoven Bear characters in the material book. It is known that the use of these characters was chosen to depict the lives of Mozart and Beethoven in the process of becoming a musician through the intrinsic elements that form them, namely theme, plot, role characters and children's perspectives (Barden, 2005; Fadhlurrahma et al., 2022). This technique is known as role-playing, where children not only listen to the story and the material contained therein, but are also directly involved in performing drama in class (Segoni, 2022). In this way, children can imagine, remember and experience directly so that musical material can be better understood and remembered in the long term.

Music learning based on local wisdom can be an effort to introduce culture to young children because it is closer to the everyday environment (Ariesandi, 2018; De Gomes & Sidi, 2022; Virganta, 2023). Therefore, this role-playing method can be an example for developing music learning materials using characters based on local wisdom. Thus, musical material using the role-playing method is not only able to increase musicality but also introduce culture to young children.

Methodology

A qualitative approach was deemed suitable for use in this research with the aim of explaining the evaluation of music learning using the role-playing method (Musarofah, 2023). The steps are in the form of context, process and results (Retnowati et al., 2023) an application of the role-playing method. In addition, the qualitative approach functions to clarify important findings data through clear descriptions, so as not to give rise to new assumptions (Apriani et al., 2023; Komala & Nugraha, 2022; Suryati, 2016). The subjects in this research were children who were members of the Little Musician class and their teachers. They consisted of five early childhood children aged 3-4 years. There were two teachers who each had a different role. One was in charge of opening the class, inviting singing and accompanying during coloring activities. Meanwhile, the other teacher was in charge of carrying out the core of learning and implementing the role-playing method.

The data for this research was obtained through observation, interview and documentation activities in the music learning process. They are three and four years old. Observations produced data in the form of what musical instruments the teacher used, Mozart Mouse and Beethoven Bear dolls as props, as well as textbooks in Classroom Book. Observations were also conducted during a music concert, where the Little Musician Class performed a musical performance, namely singing with movements while playing the claves. Interviews were conducted with the owner of Favore Music School, namely Bonaventura W.N. He chooses the curriculum Music for Little Mozart by Alfred Music because it feels suitable to be applied to early childhood. He felt that this curriculum was complete enough to be applied to early childhood, where story books, puppets and music in the form of CDs were provided. Based on parents' responses, they hope this class can make children skilled in music and make friends who are fun for them. Other data was obtained through a literature study to determine the role-playing method in music learning for early childhood. This literature was found through existing and developing research or scientific journals. Furthermore, documentation in the form of photos during teaching and learning activities took place in the Little Musician class.

Data analysis using the Miles and Huberman model, namely data collection, data reduction, data display and drawing conclusions (Sagala & Putra, 2024). Data validity testing using technical triangulation in the form of observation results, interviews and documentation data to conclude learning evaluation using the role-playing method.

Result and Discussion

This section will discuss how to prepare, implement and evaluate music learning using the role-playing method as a study to be evaluated. These findings will conclude what the advantages and disadvantages of the learning method used at each stage are.

Learning Preparation using the Role-Playing Method

Music material is provided to children in the Little Musician class according to the students' ability level. To implement the role-playing method, teachers must pay attention to the teaching materials and the number of children in the class (Nugraha et al., 2019). Before starting the Little Musician class, the teacher prepares the materials, media and tools that will be used. The tools used are musical instruments, such as claves, maraccas, xylophone, keyboard, tambourine. The method prepared is the role-playing method, so the teacher also prepares two dolls that will be used in each lesson. Dolls can train children's verbal skills through interactive dialogue ((Paggama et al., 2023; Riyadi & Budiman, 2023). Dialogue in this case is expressing the sounds referred to in the learning material (Aviqi et al., 2023). As material reinforcement, the teacher also provides pictures that children can color at the end of the lesson. The image is of course adapted to the topic of discussion.



Figure 1. Mozart Mouse and Beethoven Bear dolls source: (Barden, 2005)

Implementation of Learning using the Role-Playing Method

There are stages in applying the role-playing method according to (Imanizar et al., 2021), namely 1) planning; 2) determine the child and his role; 3) selecting children as observers; 4) carry out the drama according to the plot; 5) appreciate; 6) role change; 7) appreciate both and 8) conclude the things found. At Book I level, children are taught about the elements of music, namely the first is high and low notes. The teacher models the notes on the keyboard, then adapts them to animal sounds. For example, lions have a low roar while birds have a high pitch when they sing.

After that, children were read stories or fairy tales about the Beethoven Bear and Mozart Mouse dolls which accompanied them in learning music. Through storytelling activities, children can imagine and fantasize through the process of listening and listening (Iis Novianti & Syafwandi, 2023). It is said that there was a bear named Beethoven Bear. He very happy with low notes. Then, there was a mouse named Mozart Mouse, where the mouse liked high notes. Through this apperception, children are expected to be able to identify high and low tones.

The activities above are classified as micro role-playing, where the teacher needs a medium to represent story characters through singing (Amelia et al., 2023; Usman et al., 2017). Singing activities can tell a story about a character through the lyrics of the song being sung (Anisa Ababil & Jagar Lumbantoruan, 2023; Ilmi et al., 2021; Marcelina et al., 2022). Singing activities are carried out by involving hand and foot movements exemplified by the teacher. The songs sung use English, where the lyrics of the song tell about the types of voices that the two characters like. Singing as a learning medium in the Little Musician class can attract attention and make children happy (Hutagalung & Tangkin, 2023), as well as supporting the storyline given by the teacher. In this way, children can grasp the material more deeply through their imagination when singing. In addition to containing the characters' favorite voices, songs also contain events that occur in the story, such as the classroom atmosphere and the musical instruments in it.

In carrying out learning, appropriate learning methods and techniques are needed to introduce music to young children (Nurhayati, 2019). The learning method used in this class uses the characterization or role-playing method. This lesson is designed to encourage them to imagine and correlate with musical activities (Anastasya & Sukmayadi, 2023; Rambe & Apriani, 2021). When they sing songs that sound about high notes, children will imitate the way Mozart's character Mouse speaks. They also wave their hands up to represent the high note. However, if they sing songs that contain low notes, they will sing while imitating the character of Beethoven Bear's voice and bending slightly and waving their hands downwards. Just like when singing a song containing high notes, this movement represents the low timbre of Beethoven Bear's voice.

Musical instruments that are played will produce sound so that the child's thoughts become more concrete (Krisna et al., 2023). There are musical instruments used by teachers to help children understand the character of high pitch and low pitch, one of which is xylophone. The xylophone is a musical instrument that is played by striking, which generally consists of one octave of the major scale. Children can sound high notes by hitting the small plate, while the large plate is for lower notes.



Figure 2. Children play high sounds on xylophone like those favored by Mozart's Mouse (Documentation: Sagala, 2021)

Representations of high and low sounds can also be found on keyboard instruments. The characterization method in this activity means that children are directed to imagine as if the child were the character (US & Karta, 2023). The teacher directs the children to take turns in their respective roles. If the child is in a position to the right of the keyboard, the child will sound a low tone. Meanwhile, if the child is in the position to the left of the keyboard, the child will act as Beethoven who likes low notes.

The success of a lesson can be determined through the teacher's methods and competence in carrying out the lesson (Muhammad Iqbal & Hadi, 2020). If the child succeeds in playing his role as Mozart Mouse or Beethoven Bear, the teacher will invite the children to clap and appreciate this success. The process of role-playing activities ends with reaffirmation to determine the child's understanding attainment (Lisnawati et al., 2023). If the children already understand high and low notes, then the teacher will provide pictures for the children to color. The image is a picture of Mozart's Mouse standing on a high note xylophone, while Beethoven stands on the low notes.

After the child has had one to two meetings, the next material is about soft sounds and loud sounds. This is in accordance with one of the elements of art, namely, dynamics (Viani & Ardipal, 2019). Mozart's characters Mouse and Beethoven's Bear were again presented at the lesson. The teacher then invites the children to pay attention to things around them related to loud and soft sounds. The teacher gives pictures in Book I. There is a picture of a lion and a picture of a baby sleeping. Then the teacher asks questions about the volume of sound produced by the voices of lions and sleeping babies. The children immediately responded and imitated the sound of a lion roaring, followed by the sound of a baby sleeping. Based on this activity, children can conclude that a lion's voice produces a loud sound, while a sleeping baby produces a soft sound. These activities can be described as follows.



Figure 3. They practicing the soft sounds (Documentation: Mastri 2021)

Then the child is given the responsibility to play a role while listening to the song played by the teacher. Previously, the teacher and children had agreed that Mozart Mouse liked soft sounds, while Beethoven Bear liked loud sounds. The teacher divides the class into two groups based on the characters and distributes musical instruments to each child. This characterization method indirectly requires children to be patient while waiting for their part (Nurarifiati & Astini, 2023). This activity does not need to pay attention to the number of children to play the characters. The song played contains poetry such as instructions for playing a musical instrument with a soft and/or loud sound. Playing music can be done in the form of singing together while making movements that follow the rhythm of the song (Utomo & Ardiyarta, 2013). When the song being played contains poetry about soft notes, the children playing the role of Mozart Mouse will play the musical instrument softly. However, if the song lyrics contain loud sounds, then the children who play the role of Beethoven Bear will play the musical instruments loudly. This activity is carried out alternately so that children can have experience in playing the roles of these two characters and understand the characteristics and how to produce soft and loud sounds. The lesson ended again with a picture coloring activity, namely a picture of a lion and a sleeping baby as a representation of loud and soft sounds.

The next material is to recognize slow tempo and fast tempo. Early childhood children have concrete thinking (De Gomes & Sidi, 2022), so the tempos taught is only fast tempo and slow. First, children will be stimulated by asking questions about the walking speed of deer and snails. The child answered that the mouse deer walked faster than the snail. The teacher also asks about other things that are closer to the child's surroundings. The teacher asked what would be faster if you wanted to go to Favore Music School, whether by foot or by car. Spontaneously the child answered by using a car. These two statements can conclude that children know the difference between fast and slow.

To implement this into music learning, the teacher again involved the characters Mozart Mouse and Beethoven Bear. The doll was presented again and the teacher began to tell the problem to attract the children's attention. Characterization or role-playing invites children to play the character of a figure to solve problems (Sunardi, 2023). Through this stage, learning can be developed more effectively through the stories heard and decision making in the classroom (Acharya et al., 2019). The teacher said that there was a mouse who wanted to steal the bear's belongings. The teacher plays music that has been provided in the textbook which contains the story. While the song is playing, the children act out the drama of the mouse stealing the bear's belongings.

One child was asked to play the role of a sleeping bear, while the other child was a mouse. The child who plays the role of mouse then circles around the bear, as if he wants to steal something that belongs to the bear while the teacher plays slow tempo music. Unconsciously, children will move to the tempo of the music. Later, a mouse took ownership of the bear. The music changes to a slightly faster tempo. The children expressed their joy because they managed to get the bear's belongings. Not long after, the music slowed down again until a scary sound was heard indicating that the bear had woken up and realized that his belongings were missing. The bear realized that his belongings had been stolen by the little mouse. Finally, the bear runs after the thieving mouse and the music sounds very fast. All the children in the class run around and it ends when the bear catches a mouse. The class atmosphere was very lively and fun.

This activity is very fun and attracts children's attention. The drama can be performed several times so that children can change roles and feel the changes in the tempo of the music in each scene. At the end of the learning activity, children carry out the process of coloring a picture. The picture contains Mozart and Beethoven riding in a car which has two flags on the right and left sides of the car that say slow and fast. The following is an overview of the coloring activity.



Figure 4. Coloring pictures about slow and fast tempo
(Documentation: Sagala, 2021)

Evaluation of Learning using the Role-Playing Method

This stage is carried out to determine the extent of the child's deepening of the material (Anggraini et al., 2023). The Little Musician class gives children experience in carrying out musical activities. Those who have the character of enjoying playing use music as a medium to stimulate the development of IQ and EQ in early childhood. Thus, the characterization/role-playing method will support the achievement of this goal. The role-playing or characterization method applied in the Little Musician class can train children's musical abilities through the stories they listen to. Children can identify high and low notes, loud and soft sounds, slow and fast tempos. These three things are the elements that form music, namely melody, dynamics and tempo (Ridwan, 2016).

Learning music using a characterization method that produces sounds needs to be conditioned by the teacher so that the class remains conducive (Afendi & Firnanda, 2023). Teachers play a role in maintaining this effectiveness because young children have a character who responds quickly (Ardhi Hidayat, 2021). When the classroom atmosphere becomes busy, the teacher can carry out storytelling activities so that children focus again on the material (Ningsih, 2023). Children not only listen, but can be actively involved if the teacher gives the child a character role.

The role-playing carried out is classified as framing the design, namely activities that occur before, during and after learning takes place (Winardy & Septiana, 2023). Children in the Little Musician class have previous experience of high notes, low notes, loud and soft sounds, fast and slow sounds. They re-understand this understanding in music learning. Furthermore, these voices will continue to stick with them in everyday life. This can certainly be an asset for them in creating musical compositions as aspiring musicians.



Figure 5. Performance of Little Musician class children

The image above is the result of an evaluation of the application of the characterization method to music learning in the Little Musician class. They performed the songs they learned while playing with sticks. Based on these activities, they already know the rhythm and beat of the music they play. Learning the art of music at Favore Music School indirectly trains self-confidence in a child. Self-confidence is born from children's long-term experiences so that they have an optimistic mentality without fear in facing problems and are able to solve these problems independently (Oktadus, 2022; Rahman & Angraeni, 2020; Yunifia & Wardhani, 2023) Children are able to appear in front of the class by carrying out predetermined roles and characters while carrying out musical activities.

In this way, children are not only capable of musical instruments but also have verbal, emotional and social intelligence through role-playing activities. Apart from that, children are also trained in fine motor skills when playing soft sounds. Fine motor skills relate to light movements without the need for strong pressure on the muscles (Akollo et al., 2023; Mårup et al., 2022). The music demonstrated by the teacher when playing the role needs to be played correctly. This is the challenge for the teacher, namely every sound and rhythmic movement must be right so that the child can record and imitate the sound.

Conclusion

The characterization method is very popular with young children in the Little Musician class. They are able to imagine as long as they listen to the story told by the teacher. When children are involved in the characterization of the story, they are able to adapt themselves to the character in question. Children become responsible for carrying out this role for their friends. The characterization method makes children focus more on the material being studied, and trains their critical thinking skills through the words that come out of the character and the sound-creating movements that the child exhibits. Through the application of the characterization method, children are able to identify loud and soft sounds, high and low sounds, and fast and slow tempos. However, this method is limited to Western environments and cultures, such as the musical instruments used, the use of animal types, and the names of the characters. This research has implications for the music curriculum which was developed by involving the language and figures of traditional Indonesian musicians. In the future, this will be a way to instill Indonesian cultural values and traditional Indonesian music instrument. Contributions to cultural preservation efforts can be realized through a traditional Indonesian music curriculum that involves traditional musicians from Indonesia. Therefore, the characterization method can be a positive step in realizing the completeness of a child's developmental stages.

Acknowledgement

The author would like to thank Favourite Music School for contributing to data collection for this research.

Daftar Pustaka

- Acharya, H., Reddy, R., Hussein, A., Bagga, J., & Pettit, T. (2019). The effectiveness of applied learning: an empirical evaluation using role playing in the classroom. *Journal of Research in Innovative Teaching and Learning*, 12(3). <https://doi.org/10.1108/JRIT-06-2018-0013>
- Afendi, A. H., & Firnanda, A. (2023). Analisis Keterampilan Berbicara Siswa Kelas V SD Materi Drama Melalui Model Pembelajaran Bermain Peran. *Jurnal PGSD*, 9(1). <https://doi.org/10.32534/jps.v9i1.4314>
- Akollo, J. G., Tarumasely, Y., & Surur, M. (2023). Meningkatkan Motorik Halus Anak Usia Dini melalui Teknik Kolase Berbahan Loleba. *Jurnal Obsesi : Jurnal Pendidikan Anak Usia Dini*, 7(1). <https://doi.org/10.31004/obsesi.v7i1.3748>
- Amelia, E., Rahman, T., & Loita, A. (2023). Meningkatkan Kemampuan Sosial Emosional Anak Usia 5-6 Tahun Melalui Metode Bermain Peran. *Innovative: Journal Of Social Science ...*, 3(3), 430–437. <https://doi.org/https://doi.org/10.31004/innovative.v3i3>

- Amini, A., Pamungkas, J., & Arum, A. (2023). Pemanfaatan Wayang Punokawan dalam Menstimulasi Multiple Intelegences Anak Usia Dini. *Jurnal Obsesi : Jurnal Pendidikan Anak Usia Dini*, 7(1). <https://doi.org/10.31004/obsesi.v7i1.2773>
- Anastasya, P., & Sukmayadi, Y. (2023). Analisis Respon Alumni terhadap Pemetaan Kurikulum Program Studi Pendidikan Seni Musik UPI. *EDUKATIF : JURNAL ILMU PENDIDIKAN*, 5(3). <https://doi.org/10.31004/edukatif.v5i3.5345>
- Andini, Y. T., & Ramianti, E. (2020). Penggunaan Metode Bermain Peran Guna Meningkatkan Karakter Tanggung Jawab Anak. *Jurnal Ilmiah Potensia*, 5(1). <https://doi.org/10.33369/jip.5.1.8-15>
- Anggraini, R. R. A., Ardini, N. W., & Sumerjana, K. (2023). Proses Pembelajaran Alat Musik Piano pada Anak Usia Dini di Amabile Music Studio. *MELODIOUS : JOURNAL OF MUSIC*, 1(2). <https://doi.org/10.59997/melodious.v1i2.2169>
- Anisa Ababil, & Jagar Lumbantoruan. (2023). Pelaksanaan Pembelajaran Seni Budaya (Musik) Materi Bernyanyi Berbasis Kurikulum Merdeka. *Jurnal Riset Rumpun Seni, Desain Dan Media*, 2(1). <https://doi.org/10.55606/jurrsendem.v2i1.1191>
- Apriani, N., Endie Riyoko, & Kabib Sholeh. (2023). Analisis Implementasi Metode Bermain Peran dalam Pembelajaran IPAS Abad 21 Siswa Kelas IV SDN 19 Makarti Jaya Kab. Banyuasin. *Didaktik : Jurnal Ilmiah PGSD STKIP Subang*, 9(3). <https://doi.org/10.36989/didaktik.v9i3.1429>
- Ardhi Hidayat. (2021). Manajemen Pengelolaan Kelas di Paud. *DIMAR: Jurnal Pendidikan Islam*, 3(1), 53–70. <https://doi.org/10.58577/dimar.v3i1.50>
- Ariesandi, D. (2018). Analisis Unsur Penokohan dan Pesan Moral dalam Novel Sang Pemimpi Karya Andrea Hirata sebagai Upaya Pemilihan Bahan Ajar Apresiasi Sastra di SMA. *Diglosia: Jurnal Pendidikan, Kebahasaan, Dan ...*, 1(1). <https://unma.ac.id/jurnal/index.php/dl/article/view/523/489>
- Aviqi, E. T., Husain, R., & Pulukadang, W. T. (2023). Pengaruh Model Pembelajaran Terhadap Keterampilan Berbicara Pada Siswa. *jurnal pendidikan glasser*, 7(1). <https://doi.org/10.32529/glasser.v7i1.2147>
- Barden, C. H. (2005). *Music For Little Mozart Music Discovery Book 1*. Alfred Music.
- Curry, N. E., & Arnaud, S. H. (2023). Play in developmental preschool settings. In *Child's Play: Developmental and Applied* (1 st editi). Routledge. <https://doi.org/10.4324/9781315099071-15>
- De Gomes, F., & Sidi, Y. (2022). Implementasi Pengembangan Muatan Kurikulum Berbasis Kearifan Lokal Manggarai di PAUD Bunda Maria Grazia. *NANAEKE: Indonesian Journal of Early Childhood Education*, 5(1). <https://doi.org/10.24252/nananeke.v5i1.27602>
- Dyah Purwani, R., Sekar Kusuma, W., & Primashanti Koesmadi, D. (2023). Pengaruh Kegiatan Bermain Peran Rumah Balok Terhadap Kecerdasan Interpersonal Pada Anak. *Al-Hikmah : Indonesian Journal of Early Childhood Islamic Education*, 7(1). <https://doi.org/10.35896/ijecie.v7i1.482>
- Fadhlurrahma, F., Rakhmawati, A., & Mulyono, S. (2022). Unsur Pembangun Cerpen Teh dan Pengkhianat Karya Iksaka Banu Serta Pemanfaatannya dalam Pembelajaran di SMA. *Basastra: Jurnal Bahasa, Sastra, Dan Pengajarannya*, 10(1). <https://doi.org/10.20961/basastra.v10i1.55613>
- Febriyani, F., & Sukmayadi, Y. (2023). Pembelajaran Seni Musik Sebelum, Semasa, Sesudah Pandemi COVID-19 di SMP. *Edukatif: Jurnal Ilmu Pendidikan*, 5(2). <https://doi.org/10.31004/edukatif.v5i2.5246>
- Harianja, A. L., Siregar, R., & Lubis, J. N. (2023). Upaya Meningkatkan Perkembangan Sosial Emosional Anak Usia Dini melalui Bermain Peran. *Jurnal Obsesi : Jurnal Pendidikan Anak Usia Dini*, 7(4). <https://doi.org/10.31004/obsesi.v7i4.5159>
- Hastuti, P., & Aini, F. N. (2023). Metode Bermain Peran Lebih Efektif dari Studi Kasus Untuk Meningkatkan Persepsi Mahasiswa tentang Kode Etik Kebidanan. *Jurnal Ners*, 7(1).

<https://doi.org/10.31004/jn.v7i1.12505>

- Hayati, I., & Lestari, W. (2022). Analisis kebutuhan evaluasi pembelajaran tari kreasi kelas IX di SMP Negeri 1 Sapuran. *Imaji*, 20(1). <https://doi.org/10.21831/imaji.v20i1.46200>
- Hutagalung, D. G. A., & Tangkin, W. P. (2023). Penerapan Metode Bernyanyi Sebagai Upaya Mengembangkan Konsentrasi Belajar Anak Usia Dini. *Indonesian Journal of Early Childhood: Jurnal Dunia Anak Usia Dini*, 5(1). <https://doi.org/10.35473/ijec.v5i1.2035>
- Iis Novianti, & Syafwandi, S. (2023). Pengaruh Penerapan Metode Bermain Peran dan Bercerita terhadap Aspek Perkembangan Bahasa Anak Usia Dini. *Jurnal Pelita PAUD*, 7(2). <https://doi.org/10.33222/pelitapaud.v7i2.2995>
- Ilmi, F., Respati, R., & Nugraha, A. (2021). Manfaat Lagu Anak dalam Meningkatkan Minat Belajar Peserta Didik Sekolah Dasar. *PEDADIDAKTIKA: Jurnal Ilmiah Pendidikan Guru Sekolah Dasar*, 8(3). <https://doi.org/10.17509/pedadidaktika.v8i3.39237>
- Ilsa, F. N., & Nurhafizah. (2020). Penggunaan metode bermain peran dalam pengembangan kemampuan sosial anak usia dini. *Jurnal Pendidikan Tambusai*, 4(2).
- Imanizar, L., Napitupulu, N. L., & Manalu, S. (2021). Penerapan role playing pada pembelajaran Matematika Sekolah Dasar. *Himpunan: Jurnal Ilmiah Mahasiswa Pendidikan Matematika*, 1(1). <https://jim.unindra.ac.id/index.php/himpunan/article/view/3705>
- Kasmawarni, & Kasmawarni. (2023). Peningkatan Sosial Emosional Anak Melalui Kegiatan Bermain Peran di Taman Kanak-Kanan Negeri Pembina. *EDUKIDS: Jurnal Inovasi Pendidikan Anak Usia Dini*, 3(2). <https://doi.org/10.51878/edukids.v3i2.2434>
- Kholifadya, A., Heryanto, H., & Hidayatullah, F. (2022). Evaluasi Pembelajaran Seni Musik pada Materi Teknik Vocal di Kelas VII SMP Negeri 02 Oku. *Indonesian Research Journal On Education*, 3(1). <https://doi.org/10.31004/irje.v3i1.156>
- Khrisne, D. C., & Hendrawati, T. (2016). Klasifikasi Musik Latar Untuk Aktivitas Balita Menggunakan Metode Mfcc, Lfq Dan Dtw. *S@CIES*, 7(1). <https://doi.org/10.31598/sacies.v7i1.90>
- Komala, I., & Nugraha, A. (2022). Pendidikan Seni dan Kurikulum Merdeka Belajar: Tuntutan bagi Guru di Sekolah Dasar. *Jurnal BELAINDIKA (Pembelajaran Dan Inovasi Pendidikan)*, 4(3). <https://doi.org/10.52005/belaindika.v4i3.114>
- Krisna, D., Komarudin, O., & Carudin. (2023). Aplikasi Pengenalan Alat Musik Menggunakan Teknologi Augmented Reality (Studi Kasus SDN Sagalaherang III). *INFOTECH Journal*, 9(2). <https://doi.org/10.31949/infotech.v9i2.6522>
- Latuheru, C. R. (2019). Efektivitas Kurikulum Tingkat Satuan Pendidikan dalam Pembelajaran Seni Musik Pada SMP Negeri 4 Ambon Maluku. *DESKOVI: Art and Design Journal*, 2(1). <https://doi.org/10.51804/deskovi.v2i1.405>
- Lisnawati, Rosmilawati, I., & Rawita, I. S. R. (2023). Implementasi Kurikulum Merdeka Belajar Melalui Muatan Lokal Seni Musik Pada Program Pendidikan Kesetaraan di PKBM Al Kahfi Kota Serang. *Jurnal Pendidikan Universitas Garut*, 17(01), 716–727. <https://doi.org/10.52434/jpu.v17i1>
- Ma'unah, S., Ulfa, S., & Adi, E. (2020). Pengembangan Kurikulum Muatan Lokal Sebagai Upaya Pelestarian Budaya Seni Musik Hadrah Al-Banjari. *JINOTEP (Jurnal Inovasi Dan Teknologi Pembelajaran): Kajian Dan Riset Dalam Teknologi Pembelajaran*, 7(1). <https://doi.org/10.17977/um031v7i12020p042>
- Mangkuwibawa, H., & Kurnia, A. (2021). Hubungan Antara Aktivitas Bermain Peran Dengan Kecerdasan Emosional Anak. *Jurnal Golden ...*, 5(02), 14–22. <https://doi.org/10.29408/jga.v5i01.3076>
- Marcelina, S., Puspita, V., & Melindawati, S. (2022). Pelatihan dan Implementasi Motode Kodaly pada Pembelajaran Seni Musik Bagi Guru SD Betha Plus Kota Padang. *BHAKTI NAGORI (Jurnal Pengabdian Kepada Masyarakat)*, 2(1). https://doi.org/10.36378/bhakti_nagori.v2i1.2352
- Mårup, S. H., Møller, C., & Vuust, P. (2022). Coordination of voice, hands and feet in rhythm

- and beat performance. *Scientific Reports*, 12(1). <https://doi.org/10.1038/s41598-022-11783-8>
- Midas, F., & Connie, C. (2021). Evaluasi Inovasi Pengelolaan Pembelajaran Seni Musik. *Manajer Pendidikan: Jurnal Ilmiah Manajemen Pendidikan Program Pascasarjana*, 15(3). <https://doi.org/10.33369/mapen.v15i3.19694>
- Muhammad Iqbal, F., & Hadi, H. (2020). Penggunaan Kurikulum 2013 Pembelajaran Seni Budaya (Musik) di SMP Negeri 10 Kerinci Provinsi Jambi. *Jurnal Sendratasik*, 9(2). <https://doi.org/10.24036/jsu.v9i1.109506>
- Musarofah, M. (2023). Meningkatkan ID PAUD Melalui Baca Literasi dan Bermain Peran di RA.Al-Munawaroh Kampung Bojongkoneng Telaga Murni. *Jurnal Keguruan Dan Ilmu Pendidikan (JKIP)*, 1(3). <https://doi.org/10.61116/jkip.v1i3.164>
- Ningsih, R. (2023). Strategi Bermain Peran Untuk Meningkatkan Fokus Belajar Pembelajaran Bahasa Indonesia. *Action Research Journal Indonesia (ARJI)*, 5(1). <https://doi.org/10.61227/arji.v5i1.75>
- Nugraha, R. G. A., Sumaryanto, T., & Utomo, K. B. (2019). Developing Android Role Playing Game for Elementary Music Learning. *Harmonia: Journal of Arts Research and Education*, 18(2). <https://doi.org/10.15294/harmonia.v18i2.14018>
- Nurarifiati, F., & Astini, N. (2023). Meningkatkan Keterampilan Sosial Anak Kelompok B Melalui Metode Bermain Peran. *Journal of Classroom Action Research*, 5(2). <https://doi.org/10.29303/jcar.v5i2.3256>
- Nurhayati, D. U. (2019). Gagasan Ki Hajar Dewantara Tentang Kesenian dan Pendidikan Musik di Tamansiswa Yogyakarta. *PROMUSIKA*, 7(1). <https://doi.org/10.24821/promusika.v7i1.3165>
- Oktadus, H. Y. (2022). Implikasi Pelatihan Musik bagi Tujuan Pendidikan. *EKSPRESI: Indonesian Art Journal*, 11(2). <https://doi.org/10.24821/ekp.v11i2.9177>
- Paggama, A. A., A. Rezky Nurhidaya, & Sadaruddin. (2023). Literature Review Implementasi Bermain Peran untuk Perkembangan Kemampuan Sosial Emosional Anak di TK. *Indonesian Journal of Early Childhood: Jurnal Dunia Anak Usia Dini*, 5(2). <https://doi.org/10.35473/ijec.v5i1.2139>
- Pranoto, I., Siahaan, V. D., & Ediantes. (2023). Filsafat Pendidikan sebagai Konsep Pengembangan Kurikulum Pendidikan Seni di Indonesia. *Enggang: Jurnal Pendidikan, Bahasa, Sastra, Seni, Dan Budaya*, 3(2). <https://doi.org/10.37304/enggang.v3i2>
- Raharja, J. T., & Retnowati, T. H. (2013). Evaluasi Pelaksanaan Pembelajaran Seni Budaya Sma Di Kabupaten Lombok Timur, Ntb. *Jurnal Penelitian Dan Evaluasi Pendidikan*, 17(2), 287–303. <https://doi.org/10.21831/pep.v17i2.1701>
- Rahman, A. A., & Angraeni, A. (2020). Empowering learners with role-playing game for vocabulary mastery. *International Journal of Learning, Teaching and Educational Research*, 19(1). <https://doi.org/10.26803/ijlter.19.1.4>
- Rambe, A. H., & Apriani, W. (2021). Minat Belajar Siswa SD Terhadap PKM Melalui Model Pembelajaran Bermain Peran. *NIZHAMIYAH*, 11(1). <https://doi.org/10.30821/niz.v11i1.950>
- Retnowati, T. H., Kuswarsantyo, K., Prihadi, B., Wulandari, A., Alya, W. C., & Rafika, T. (2023). Evaluation of the use of e-learning in the implementation of the “Stake’s countenance” model in the era of the Covid 19 pandemic. *Imaji*, 21(1). <https://doi.org/10.21831/imaji.v21i1.54425>
- Ridwan. (2016). Pembelajaran Seni Musik Tematik Sebagai Implementasi Kurikulum 2013. *Ritme*, 2(2). <https://doi.org/10.17509/md.v12i2.7685>
- Riyadi, L., & Budiman, N. (2023). Capaian Pembelajaran Seni Musik Pada Kurikulum Merdeka Sebagai Wujud Merdeka Belajar. *Musikolastika: Jurnal Pertunjukan Dan Pendidikan Musik*, 5(1). <https://doi.org/10.24036/musikolastika.v5i1.104>
- Saesari, A. A. I., Untari, M. F. A., & Nuvitalia, D. (2023). Analisis Metode Bermain Peran Terhadap Keterampilan Berkomunikasi Pada Mata Pelajaran Ilmu Pengetahuan Alam

- dan Sosial (IPAS) Kelas IV Sekolah Dasar. *Didaktik : Jurnal Ilmiah PGSD STKIP Subang*, 9(2). <https://doi.org/10.36989/didaktik.v9i2.1149>
- Sagala, M. D. (Tanjungpura U., & Putra, Z. A. W. (Tanjungpura U. (2024). Pembelajaran Musik dengan Menggunakan Metode Penokohan Pada Anak Usia Dini. *Kiddo: Jurnal Pendidikan Islam Anak Usia Dini*, 5(1), 66–83. <https://doi.org/10.19105/kiddo.v5i1.11029>
- Segoni, S. (2022). A role-playing game to complement teaching activities in an 'environmental impact assessment' teaching course. *Environmental Research Communications*, 4(5). <https://doi.org/10.1088/2515-7620/ac6f47>
- Suharto. (2018). Pengembangan Materi Dan Kegiatan Pembelajarannya Dalam Kurikulum Tingkat Satuan Pendidikan Bidang Seni Musik. *Harmonia - Journal of Arts Research and Education*, 53(9). <https://doi.org/10.15294/harmonia.v8i3.780>
- Sumiyati, S., & Pamungkas, J. (2023). Implementasi Kegiatan Pengembangan Seni Berbasis Kurikulum 2013. *Jurnal Obsesi : Jurnal Pendidikan Anak Usia Dini*, 7(1). <https://doi.org/10.31004/obsesi.v7i1.2857>
- Sunardi, S. (2023). Efektivitas Model Bermain Peran Terhadap Keterampilan Bercerita Siswa Sekolah Dasar. *Scholaria: Jurnal Pendidikan Dan Kebudayaan*, 13(1). <https://doi.org/10.24246/j.js.2023.v13.i1.p87-107>
- Suryati, S. (2016). Strategi Pembelajaran Seni Musik bagi Siswa Kelas XII SMA Muhammadiyah 2 Yogyakarta dengan Media Audio Visual. *PROMUSIKA*, 4(2). <https://doi.org/10.24821/promusika.v4i2.2275>
- Susanti, R. H., Andrianta, A., & Qurotaayunina, R. P. (2023). Pengembangan Prosocial Behavior Peserta Didik Jenjang Sekolah Menengah Pertama Melalui Teknik Bermain Peran. *Jurnal Moral Kemasyarakatan*, 8(1). <https://doi.org/10.21067/jmk.v8i1.8515>
- US, V. T. D., & Karta, I. W. (2023). Pengaruh Pembelajaran Bermain Peran Makro Terhadap Perkembangan Sosial Emosional Pada Anak. *Journal of Classroom Action Research*, 5(2). Received: <https://doi.org/10.29303/jcar.v5i2.3184>
- Usman, I., Puluhulawa, M., & Smith, M. Bin. (2017). Teknik Modeling Simbolis dalam Layanan Bimbingan dan Konseling. *Proceeding Seminar Dan Lokakarya Nasional Revitalisasi Laboratorium Dan Jurnal Ilmiah Dalam Implementasi Kurikulum Bimbingan Dan Konseling Berbasis Kkni*, 84–92.
- Utomo, U., & Ardiyarta, T. (2013). Pengembangan Instrumen Penilaian Unjuk Kerja (Performance Assesment) Kompetensi Ekspresi dan Kreasi Musik di Sekolah Menengah Pertama (SMP). *HARMONIA - Jurnal Pengetahuan Dan Pemikiran Seni*, 13(1). <https://doi.org/10.15294/harmonia.v13i1.2527>
- Viani, W. C., & Ardipal. (2019). Pembelajaran Seni Musik Tematik Berbasis Kearifan LOKal di Sekolah Dasar. *Jurnal Basicedu*, 3(3).
- Virganta, A. L. (2023). Permainan Pola Ritme Musik Berbasis Budaya Sebagai Upaya Stimulasi Kecerdasan Musikal Anak Usia 5-6 Tahun. *JURNAL BUNGA RAMPAL USIA EMAS*, 9(1). <https://doi.org/10.24114/jbrue.v9i1.47898>
- Winardy, G. C. B., & Septiana, E. (2023). Role, play, and games: Comparison between role-playing games and role-play in education. In *Social Sciences and Humanities Open* (Vol. 8, Issue 1). <https://doi.org/10.1016/j.ssaho.2023.100527>
- Yunifia, R. N., & Wardhani, J. D. (2023). Efektifitas Bermain Peran terhadap Kepercayaan Diri Anak Usia Dini. *Jurnal Obsesi : Jurnal Pendidikan Anak Usia Dini*, 7(2). <https://doi.org/10.31004/obsesi.v7i2.4191>